

### How Do You Judge a University?

BY what standards do you measure the greatness of a University?

By its buildings? At four New York University centers, strategically located throughout the city, you will find notable buildings—some of them most impressive and beautiful—devoted to educational purposes.

But New York University is not an institution abounding in wealth, and it is less adequately housed to-day than many another great university. It cannot fairly be judged by its buildings.

By athletic records? New York University teams have played their part in football, baseball, basketball, and other sports. In some instances they have won highest amateur honors, and in general they command the respect of worthy antagonists.

But a large proportion of New York University's 12,000 students are in the professional schools and their studies or other duties prevent extensive participation in intercollegiate sports. Athletics at New York University are an imperfect index of its scholastic work.

By its faculty and graduates? Yes, emphatically. The roll of New York University contains famous names: the names of men in high governmental and judicial positions; great physicians and surgeons; artists and authors; teachers and engineers; clergymen and scholars; executives of banks, industries and commercial houses. We are glad to be judged by our men.

But New York University is comparatively young. More than half its graduates have been out less than 15 years. Their achievements—great though they are—give only a promise of the greater achievements to come.

But we must go still further. It is not by buildings nor by athletics, neither is it by the records of individual men alone, that a university should be judged, but by the extent and value of the human service which it renders on the higher levels of efficiency and distinction. And such human service is something that can be measured only by those who have intimate knowledge of all the work the university carries on.

In these talks I am seeking to give some conception of the breadth and depth of New York University's human service.

Emory Elliott Brown  
Chancellor.

New York University.  
No. 4 of a series of informal talks published in the interests of the New York University Endowment Fund, 312 Fifth Avenue, New York City.

### DANDERINE

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### 'KIKI' WITH MISS LENORE ULRIC AN IRRESISTIBLY AMUSING PLAY



Miss Lenore Ulrich and Sam B. Hardy in "Kiki."

Belasco Production Is Example of Gayety of Paris  
Adapted to Needs of the Universe.

By LAWRENCE REAMER.

BELASCO THEATRE—"KIKI," character study, three acts, adapted by David Belasco from the original of Andre Picard. Evidently David Belasco is not going to give this worried old world anything serious to think about. He, for the present, at least, seems content to remain a merchant of smiles. After "The Grand Duke," at the Lyceum Theatre, there came to the Belasco last night "Kiki." This is another example of the gaiety of Paris adapted to the needs of the universe. Mr. Belasco calls his English version a study of the character of Kiki. While others may call it a study of that interesting young woman, the audience will admit that it is interesting. To judge by the echoes in the Belasco Theatre last night there are many who will insist that it is irresistibly amusing. Most of the audience last night seemed to be of that opinion. They even called out Mr. Belasco after the second act to intimate something of the same kind to him vociferously.

What the programme calls "the vagrant life of Kiki" is projected against three backgrounds. One is the office of the manager of the Folies Montparnasse. The second is the drawing room of the manager. The third is his apartment that the third and last act passes. From the day she floats out of the jettison of Paris into the manager's office until she finds herself at the end of the play perched on his knees various important stages in the life of the young woman have been passed. She did not long beg to be put back into the chorus from which her uncontrollable temper had temporarily expelled her. George Broadhurst, long the apartment from which his wife and the prima donna of his company had been more or less permanently separated by divorce, asked Kiki to come along and be a guest.

She did and there was the assurance of complete propriety in the situation. But when there was threat of a reconciliation Kiki, who had improved little in manners, even if her temper was as intractable, almost as ever it was, had to depart. Yet she wanted to stop there. Having a way of her own of getting what she wanted Kiki did remain in the manager's apartment even if it took a cataplectic fit—but that is spilling the fun for some future visitor to the Belasco Theatre. There will be thousands of them, unquestionably, and they will find this last scene the most amusing in the play. So why tell the secret of Kiki's last and most amusing trick?

Andre Picard, author of half a dozen comedies that have amused Paris, has made a study in this original heroine of a type of chorus girl, altogether primitive, vulgar, mendacious and up to every trick that the struggle for life has compelled her to learn. She appears to have a good heart toward the man she loves, she even tells him at the last minute that she is a good girl, which seems supererogatory even if true. There have been up to this point no suggestions of such a miraculous possibility. This study, which is always amusing, apparently quite true to the type and generally unappealing in the terms of force. Yet there is something of the little girl, rough as life has made her—as it probably found her.

Miss Utric embodied her most entertaining. The programme suggested that Kiki may be found everywhere, so it was, maybe, not necessary for the actress to be altogether Parisian. Nor was she, in spite of the dress and the strong, thin, in the long line of the little girl, rough as life has made her—as it probably found her.

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### Dickens's Story as Filmed in Denmark Is Presented Here

'Our Mutual Friend' Lacking  
Whimsical Touches of Original  
but Fairly Satisfactory.

As far as screening Charles Dickens goes, only one with the optimism of a movie producer would continue trying it. "Our Mutual Friend," the film version of his last complete novel which has just come to life at the Lyric Theatre, is one more example of the fact that the great British novelist is as easy to fasten on the silver screen as quicksilver.

With regard to its melodramatic underpinning, the photoplay is satisfactory, and the snags of action in unravelling the mystery of whether Rookwood murdered John Harmon, the miser's heir, indicate that were the eminent Victorian living to-day he would drive most modern purveyors of detective tales in the popular magazines to cover with his fustian.

What has endeared Dickens to multitudes is the comprehensive way in which he lets his mind play about with life, the whimsical touches that wrap round his subjects as voluminously as a London fog. And except in the case of a few directing geniuses, it is almost impossible to transplant charm bodily to a screen that demands first, concrete action; second, concrete action; and third, concrete action. Dickens's comment on his people that saturates his books can generally be shown on the screen only by subtleties, and when an audience sees too many of these it goes away and shoots pool.

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earnestly and with much fidelity to the original, and some of their settings give that touch of whimsical which sometimes rises in Dickens's pages, though the lighting sometimes indicates as plainly as a caption, "This is a movie." Pictorially it is sometimes fascinating, especially in the search for the will by the two conspirators, *Sluis Wegg* and *Mr. Venus*, but it is handicapped by English sub-titles, which have the art of signposts. They are too often lengthily descriptive rather than dramatic, and such an important incident as the finding of the last will in the ash heap is disposed of only in a printed brief.

Among the elder roles, such as *Noddy* *Bugby* and *Mr. Wegg*, the characterization is fairly well rounded out, but with the younger players much more could have been done besides tricking them out in curls and pompadours and costumes. Miss Catherine Reese, an unusually pretty blonde, who plays *Bella Wilfer*, hardly suggests the mercenary character of which she is cured. And after Peter Walton, as *Rookwood*, has forced *Evans* to play, who does exceptionally forceful work as the bully, *Isaac Rookwood*, to confess the murder, you're sure he'll tear off those false whiskers. Two other young lovers do well, but the finish of their romance is unaccountably allowed to sag at the end. "Our Mutual Friend" would have been a good movie if Charles Dickens hadn't written it.

\$107,500 FOR MRS. CHAPLIN.

Film Comedian Makes Final Payment of \$57,000 to Ex-Wife.  
Special Dispatch to THE NEW YORK HERALD.  
LOS ANGELES, Cal., Nov. 29.—With the entry in the County Clerk's office to-day a satisfaction of judgment in the divorce suit of Mildred Harris Chaplin and Charles Spencer Chaplin, film comedian, there was recorded the final payment of \$57,000 by Chaplin to his former wife, which completed the \$107,500 allowance fixed by the court. The final decree also was entered, thus closing the marital case of the couple so far as the courts are concerned.

AMUSEMENTS.

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"GOOD MORNING DEARIE" at THE GLOBE. MAT. WED. AND SAT.

BELASCO 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. First Matinee To-morrow 2:30. D. D. BELASCO presents.

LENORE ULRIC as KIKI  
The door flows open and no leaves or bundles—not even a name—she has a heart, a tooth for sweets, and a character that can corner the streets.

SAM H. HARRIS' ATTRACTIONS  
THE RETURN TO THE STAGE OF ELSIE FERGUSON in "THE VARYING SHORE"

HUDSON 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. Eves. 8:15. Mat. Today 5:00 to 8:30. "A HUGH SUCCESS" "SIX CYLINDER LOVE" TRUEX

MUSIC BOX 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. Eves. 8:15. Mat. Today 5:00 to 8:30. "A HUGH SUCCESS" "SIX CYLINDER LOVE" TRUEX

CORT 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. Eves. 8:15. Mat. Today 5:00 to 8:30. "A HUGH SUCCESS" "SIX CYLINDER LOVE" TRUEX

"HER SALARY MAN" with RUTH SHEPLEY  
A. H. Van Buren, Adelaide Prince, Grace Carline, Will Kemble in National Cast.

LYCEUM 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. Eves. 8:15. Mat. Today 5:00 to 8:30. "A HUGH SUCCESS" "SIX CYLINDER LOVE" TRUEX

LIONEL AT WILL  
in "THE GRAND DUKE" A Parisian Comedy by Sacha Guitry.

KLAW 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. Eves. 8:15. Mat. Today 5:00 to 8:30. "A HUGH SUCCESS" "SIX CYLINDER LOVE" TRUEX

MARIE DORVILLE  
in "THE GRAND DUKE" A Parisian Comedy by Sacha Guitry.

WILLIAM DOUGLAS  
in "THE GRAND DUKE" A Parisian Comedy by Sacha Guitry.

GOLDEN GAIETY 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. Eves. 8:15. Mat. Today 5:00 to 8:30. "A HUGH SUCCESS" "SIX CYLINDER LOVE" TRUEX

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Called by Kenneth Macpherson of the Globe "A GREAT PLAY OF THE YEAR."

BAL FIREWORKS—DECIDEDLY A WORTHY SENSE AS WELL AS A SENSE OF HUMOR.

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Tickets at Box Office, George Engler, Mar.

HIPPODROME SUNDAY  
NIGHT, DEC. 11, at 8:15

GALLI-CURCI  
Last Appearance at Hippodrome This Season.

Public Seat Sale To-morrow  
Prices: \$1, \$1.50, \$2, \$2.50, \$3 (Holliday Place)

Aeolian Hall, Friday Eve., Dec. 2, at 8:30.

OLSHANSKY  
This At. to \$2.50 at Box Off. Mgt. Daniel May.

### AMUSEMENTS.

AMERICA'S FOREMOST THEATRES & HITS. DIRECTION OF LEE & J. J. SHUBERT.

Shubert Vaudeville Always a "Three \$1 Winter Garden" 44th St. Theatre 10 Star Acts. Twice Daily 2:15 and 8:15. 39TH ST. Theatre, n. B'way. Eves. 8:30. Mat. Today 5:00 to 8:30.

HODGE  
In the Greatest Laughing Novelty in New York BEWARE OF DOGS

AMBUSH  
Belmont Theatre, W. 42 St. at 8:30. Mat. Today 5:00 to 8:30. Best Seats \$2.

SELWYN 44th St. Eves. 8:20. Mat. Today 5:00 to 8:30. Eves. 8:15. Mat. Today 5:00 to 8:30.